

IAN SHANAHAN (1985).

**LAMENT –
for solo tenor.**

The text for this short song is taken from the *Metrum Parhemiacum Tragicum* (ca. 900 A.D.) of Eugenius Vulgaris:

O tristia secla priora,
que vos docuere sepulcra
animisque parando nociva
belli fabricare pericla?

O sorrowful and ancient days,
Where learned ye to make sepulchres?
Who taught you all the evil ways
Wherein to wound men's souls in wars?

Heu quis prior ille piator
qui cusor in arte fabrika
variavit in igne figuras,
eudens gladii male formas?

Woe to that sacrificial priest,
First craftsman of the blacksmith's forge,
Who saw strange shapes within his fire,
And hammered out ill-gotten swords.

Quis denique Martia primus
arcus volucresque sagittas
ignivit et edidit ins,
mortes stabilivit amaras?

Whoever fashioned first the bow,
And flight of arrows, swift, secure,
Launched anger on the air and made
The bitterness of death more sure.

Qui spicula eudit in usus,
conflavit in incude funus;
lamne tenuavit et ictus,
ventris vacuaret ut havers.


Who tempered spearheads for their work,
He breathed upon the anvil death;
He hammered out the slender blade,
And from the body crushed the breath.


Docuit quoque cuspidem mortem
qui duxit in ordine martem;
amiserat et quia mentem
umbre tenere tumentem.


He gave to death a thrusting spear,
Who first drew up his battle-hosts -
Long since hath faced his vaulting soul
To dwell a ghost amid the ghosts.


PERFORMANCE NOTES.

1. Classical Latin pronunciation should be used - 'c' is pronounced like 'k', 'v' is pronounced like 'w' except in the following cases: "variavit" [v.2], "volucresque" [v.3], "ventris" and "vacuaret" [v.4], where the initial 'v' should be pronounced as in English, in each instance.

2.  denote portamento.

3.  denotes falsetto, or quasi falsetto.

4.  denotes tenuto: the note is held for its full value, or slightly longer, without any implication of accent.

5.  denotes a short pause, for taking a breath between verses.

6. All rhythms are to be executed precisely, but not in an overtly mechanical manner: the rhythms should flow smoothly and naturally.

7. The durations of each verse's finally-sustained note should vary from one another, in general becoming progressively shorter with each verse sung, exact details of their duration being left to the singer.

8. Apart from the final verse, the dynamics at the beginning of each verse merely indicate the overall dynamic strength for that verse. Within this, dynamic variety is to be achieved by allowing the dynamic to follow the vocal line naturally.

9. Vibrato is to be used very sparingly, with good taste and discretion: in this instance you are not singing an operatic aria!

LAMENT

Ian Shanahan, (1985).

Distant, smooth and introspective, but with each verse gradually increasing in power and projection. ♩ = c.54.

Tenor. *pp*

O tri-sti-a se-cla pri-or - a, que vos do-cu-e - re se-pul-cra a-ni-mis-que pa-ran-do

relaxed. ♩ = c.60.

no-ci-va bel-li fa-bri-ca-re per-i-cla? Heu quis pri-or il-le pi-a-tor qui cu-sor in ar-te fa-bri-na

♩ = c.66.

va-ri-a-vit in ig-ne fi-gu-ras, (s) cu-dens gla-di-i ma-le for-mas? (s) Quis de-ni-que Mar-ti-a pri-mus

expressive.

ar-cus vo-lu-cres-que sa-git-tas, (s) ig-ni-vit et e-di-dit i-ras, mor-tes sta-bi-li-vit a-ma-ras? (s)

♩ = c.72.

Qui spi-cu-la cu-dit in u-sus, (s) con-fla-vit in in-cu-de fu-nus; (s) lam-ne ten-u-a-vit et (t) ic-

Powerful. ♩ = c.80. Increase the tempo gradually.

--- (c)-tus, (s) ven-tris vac-u-a-ret ut hau-stus. (s) Do-cuit quo-que cu-spi-de mor-tem qui dux-it in or-di-ne mar-tem;

